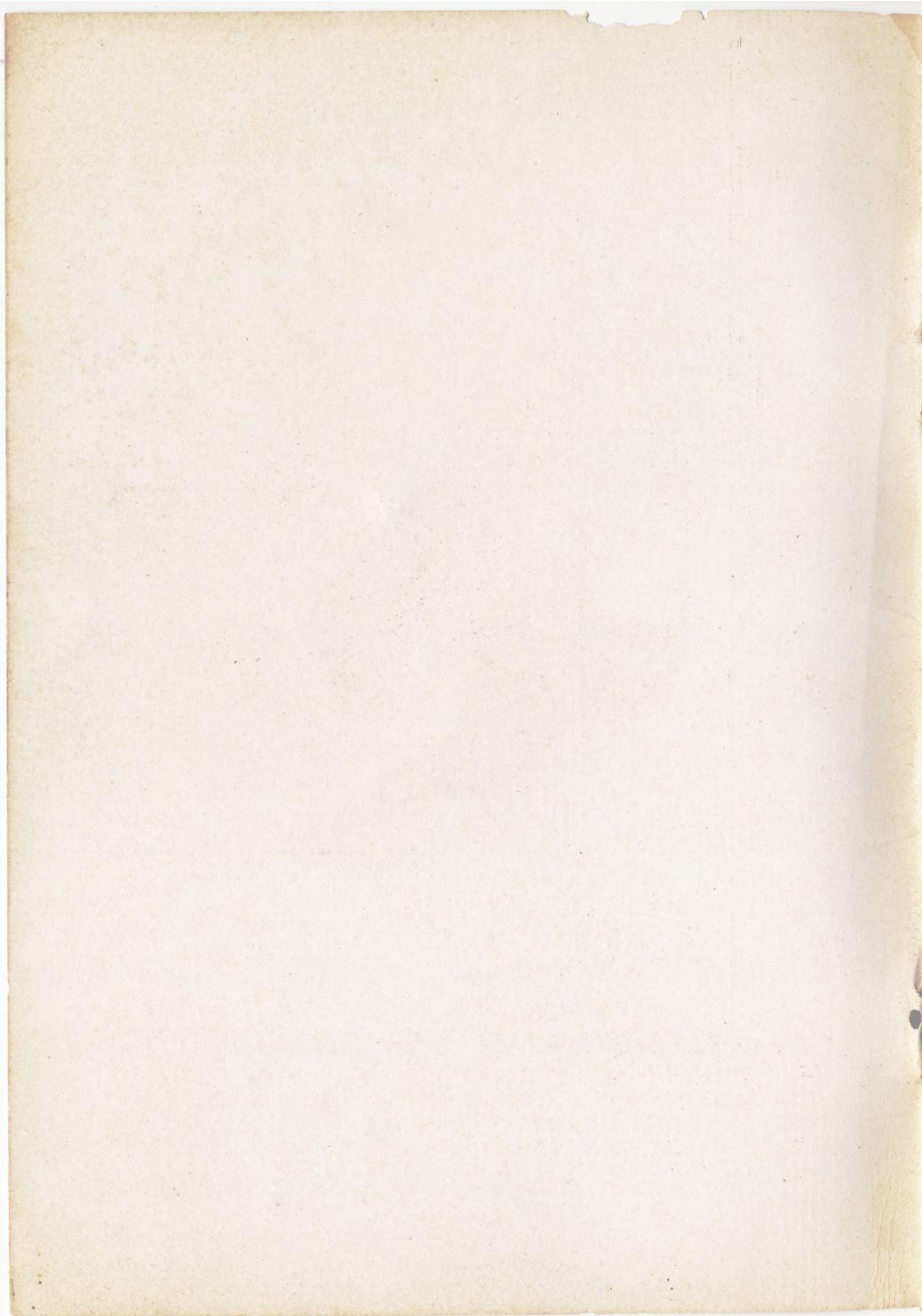
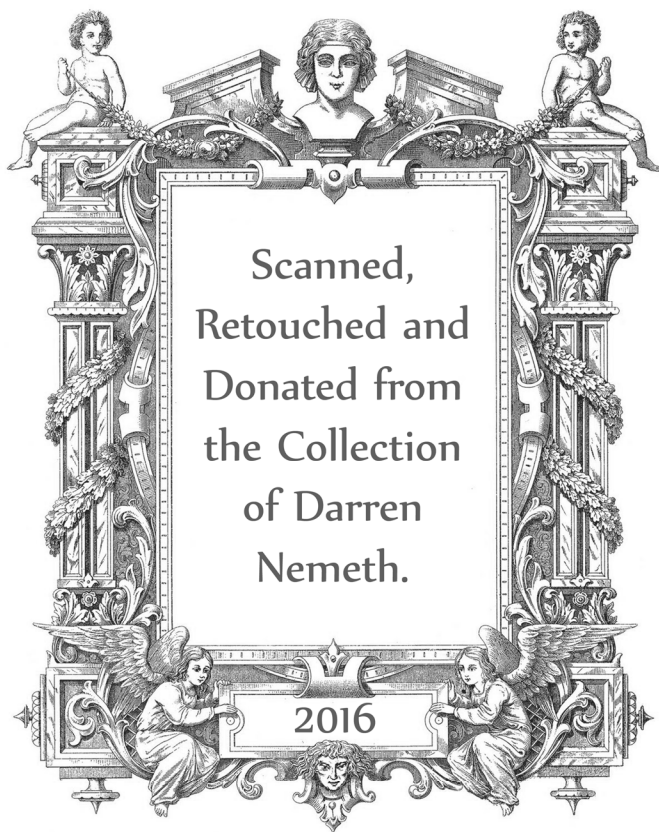


MAKING
TITLES
AND EDITING
YOUR
CINÉ-KODAK
FILMS

EASTMAN KODAK COMPANY
ROCHESTER • NEW YORK • U. S. A.





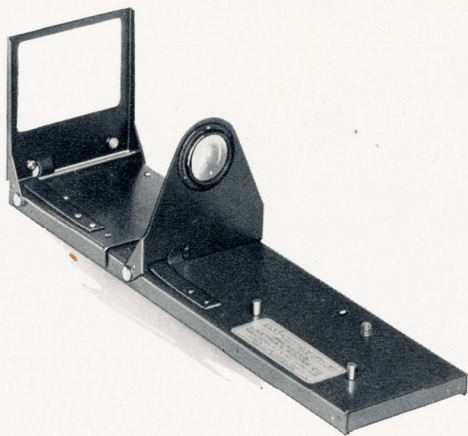
Scanned,
Retouched and
Donated from
the Collection
of Darren
Nemeth.

2016

HOW TO USE THE CINÉ-KODAK TITLER

WE know of few thrills to compare with that of seeing your own titles flashed upon your screen. They are *your* titles—they are interesting in themselves—and bring additional interest to your films.

If you follow the simple directions given here you should experience no difficulty whatsoever in securing first rate movie titles.



The Ciné-Kodak Titler is for use with the Ciné-Kodaks Models B, BB, K and M, with all their regular lens equipments, *f*.1.9, *f*.3.5 or *f*.6.5.

MAKING THE TITLES

STANDARD TITLES. In the under side of the Titler is a carton of title papers and masks. The openings in the masks indicate the size of the area covered by the Ciné-Kodak when used with the Titler.

Type or hand-letter (in jet black) the title on the darker side of one of the title papers. Be sure to keep the title within the limits of the mask opening.

It is not necessary to center the lettering accurately in the mask opening or on the paper. The easel is designed so that all centering can be done when the title is placed in the frame.

When typing, the mask can be rolled into the typewriter with the mottled paper so that the title can be typed through the opening. For best results, the type should be clean, a fresh ribbon used, *and each letter struck twice for maximum blackness.*

Typewritten titles with lines of uneven length have a crude appearance when projected on the screen. Short "headline" titles should be symmetrically balanced, while the longer "text" or explanatory titles look best with lines of equal length, forming a block arrangement. (See titles below.)

The Smiths Visit Us
at Our
Summer Cottage

Symmetrical Title

We had been in our summer cottage a week when the Smiths dropped in and surprised us.

Here is Jack taking them around the lake in his launch. . .

Block Title

ART TITLES. With a little ingenuity striking and original titles can be made with the Titler. For instance, typing on fancy grain papers, such as wrapping paper or ordinary paper toweling, produces pleasing, novel titles. Art titles with suitable pictures for backgrounds can easily be made by tracing or sketching, by using illustrations from magazines, post-cards or other reproductions, and typing or lettering on some light part of the picture, or by using Kodak prints as backgrounds.

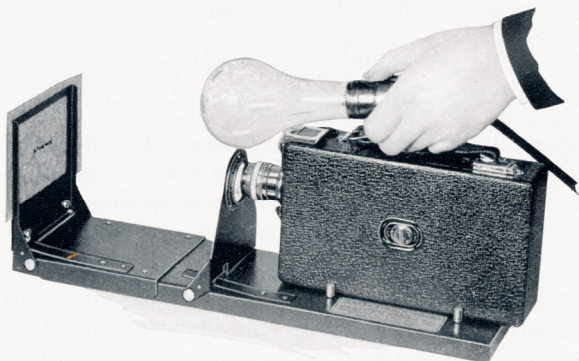
Opinions vary as to the best way of using titles with art backgrounds. Some amateurs prefer to use unusual designs for their opening titles only, and to make their sub-titles with plainer patterns. Others hold to the theory that the same title background should be used, throughout the length of the film.

To make progressive or running titles, type or print one letter at a time. Put the title card in the easel, and make an exposure by pressing down the exposure lever and releasing it *immediately*. Remove the title card, add another letter, put the title card in the easel and make another exposure. Be sure that the title card is in exactly the same place in the easel, every time it is replaced.

A similar effect can be obtained by first typing or printing the whole title (providing it is only one line long), put it in proper position in the easel, then draw a card of the same color as the title, slowly across the title, while photographing it—exposing one letter at a time.

Always use the mask when typing or lettering on the regular title blank or any other background, to determine just what will be included in the finished title.

FILMING THE TITLES



Attach the loaded Ciné-Kodak to Titler base by means of the knurled screw. The knurled screw must enter the front hole in the board, when fastening a Ciné-Kodak Model B to it. When attaching the Ciné-Kodaks Models BB, K and M, the screw must be in the rear hole. Do not tighten the screw until it is certain that the left side of the camera presses firmly against the two centering studs.

Raise the lens-standard and easel to the upright position, then insert the title in the easel as in the illustration. Even though the title is not properly placed on the card, it may be easily centered

in the easel, do not use the black mask in the easel. Grasp the protruding edge of the paper and move the title until it appears centered with the lettering horizontal.

It is important to keep the Titler lens and Ciné-Kodak lens clean and free from finger marks.

The title should be exposed for the length of time it takes to read the title twice; never less than three seconds.

To identify easily the place where one title ends and the next one begins, we suggest that after exposing each title that you hold a card close to the Ciné-Kodak lens and make a quick exposure of about a second. This will make a short blank section of film between each title, which should be cut out when the title is spliced in your film.

Set the focus at 25 feet, if using a focusing model camera. Do *not* use the Portrait Attachment Lens on the fixed-focus models.

For the exposure, follow the table below:

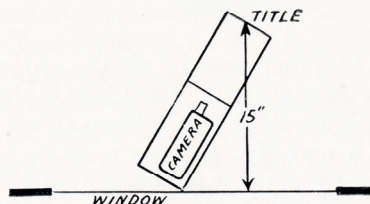
EXPOSURE TABLE

Black-and-White Titles (indoors)

DAYLIGHT: Title facing window towards an unobstructed area of sky. Direct sunlight must not strike the title.

Center of title should be 15 inches from window pane.

	Panchromatic Film	Super-sensitive Panchromatic Film
Bright	<i>f</i> .8	<i>f</i> .11
Light clouds over sun	<i>f</i> .5.6	<i>f</i> .8
Cloudy dull	<i>f</i> .4	<i>f</i> .5.6



To have the title 15 inches from the window, turn the Titler at an angle with the rear of the camera touching the window, as indicated in the diagram.

Before making the exposure, be sure that the title is evenly illuminated without shadows or images formed by the Titler lens.

ARTIFICIAL LIGHT: Electric bulb held with center of spherical portion directly above the Titler lens and touching the top

of the lens-standard, as shown in the illustration on page 3.

	Panchromatic Film	Super-sensitive Panchromatic Film
100-watt lamp	<i>f.5.6</i>	<i>f.8</i>
50- or 60-watt lamp	<i>f.4</i>	<i>f.5.6</i>

To make fade in titles, hold the electric bulb behind the head or shoulder and slowly bring it to the proper place over the lens of the Titler. To make fade out titles reverse this procedure, holding the bulb over the lens of the Titler and slowly move it back.

NOTE: Variations in sizes and locations of windows, and differences in line voltages, are often so great that it is difficult to indicate the exact exposure. It is therefore recommended that the user standardize his illumination conditions by always using the same window for title-making in daylight or always using a lamp of the same wattage, plugged into the same line, for artificially lighted titles. Should lighter or darker titles be desired, a change in the exposure could then be easily figured.

KODACOLOR TITLES

For Kodacolor titles cut out colored pictures from magazines; the size of the picture should be the size of the mask opening but enough paper should be left around the picture so that it can be inserted in the easel. The title should be typed or lettered on some light part of the picture.

Another method is to use masks made of card with an opening of about $1\frac{3}{8}$ x 2 inches. Box cover paper, obtainable at Gift Shops, should be pasted on the mask. This paper can be obtained in many colors and designs. It would be a good idea to use the same paper for all the titles in the same film. Titles can be made on the ordinary title cards and placed behind the colored mask, then insert title card and mask in the easel of the Titler. These masks make beautiful colored frames for your titles.

Kodacolor Titles (title in direct sunlight)

Light Colored Titles	{ N. D. Filter No. 1 Normal Speed
Average Titles	{ No N. D. Filter Normal Speed
Dark Colored Titles	{ No N. D. Filter Half-speed

OTHER USES OF THE TITLER

COPYING. It is often desired to obtain a 16 mm. film record of a Kodak print, a post-card, a cartoon, or some other small reproduction. To do this it is only necessary to photograph the copy in the same manner as when filming a title, taking the necessary precautions with glossy papers to avoid reflections. View the copy through the Titler lens, if any reflections are noticed on the glossy print turn the Titler until no reflection is visible.

AUTOGRAPH TITLES. Novel and unusual titles can be made by taking a supply of the title papers with you when making movies of your friends, and requesting them to write a few words and add their signatures. These titles will add considerably to the value and interest of your motion pictures.

FILMING SMALL OBJECTS. The Titler is particularly useful in photographing all types of small flat objects, making them appear on the screen many times their original size. Either Kodacolor or black-and-white films of mounted butterflies, flowers, shells, trinkets and similar subjects, will be very entertaining.

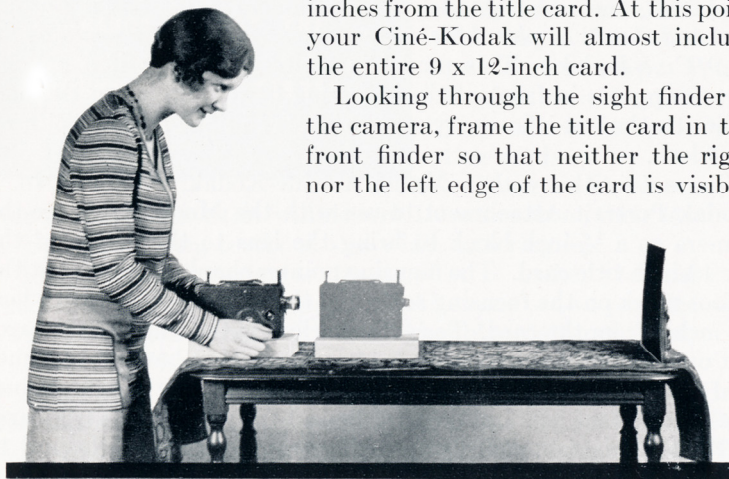
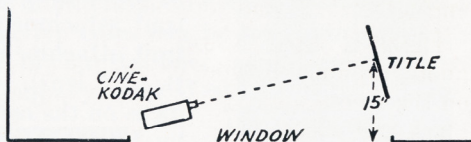
MAKING TITLES WITH THE CINÉ-KODAK WITHOUT THE TITLER

THE illustration shows all that is necessary for making titles without the Titler; your Ciné-Kodak, a table, a book-end, a 9 x 12-inch title card, and a block of wood 1½ inches thick.

Stand your title card against the book-end, as nearly vertical as possible. The title card should be placed 15 inches from a window, if using daylight to make the exposure, see diagram. Place your Ciné-Kodak on the block of wood. This block raises the camera

to a position in which the lens is on the level of the center of the title card. If you are using an *f*.1.9 Ciné-Kodak place your camera so that the front of the lens hood is 28 inches from the title card. At this point your Ciné-Kodak will almost include the entire 9 x 12-inch card.

Looking through the sight finder of the camera, frame the title card in the front finder so that neither the right nor the left edge of the card is visible.



The title card, when viewed through the sight finder, will appear below the level of your eye, but the lens of your camera is pointed directly at the center of your card.

With the Models K, B or BB Ciné-Kodaks, *f*.1.9, focus on the card 28 inches from the lens hood of your camera, this is done by adjusting the lens so that the letter "F" in the word "FEET" is directly at the engraved focusing line. See illustration on this page.



Titling directions for a Ciné-Kodak equipped with an *f*.3.5 lens and Model B with *f*.6.5 lens, differ slightly. The camera is placed 22 inches from the title card—no focusing is necessary with the Models B, BB and M, Ciné-Kodaks—and the portrait attachment *must* be used (no portrait attachment needed with the Model B, *f*.6.5 lens). With the Model K *f*.3.5, focus on the card 22 inches from the lens by having the letter "F" in the word "FEET" at the focusing line, as shown in the illustration on this page.

An exception to the above rules for *f*.3.5 lens equipped Ciné-Kodaks, is the earlier Model B *f*.3.5 camera. This has a 25 mm. lens *and should be placed the same distance from the title card as the f.1.9 Ciné-Kodaks*. This model is easily identified; if a colored screen appears in front of the reflecting finder lens when the portrait attachment is in use, your camera is equipped with a 25 mm. *f*.3.5 lens.

To make titles with a Model A Ciné-Kodak, obtain a No. 3 Kodak Portrait Attachment to use with the Model A. Place the camera on a 1/2-inch block to bring the lens to the center of the 9 x 12-inch title card. The focusing pointer should be placed at the 4-foot mark on the focusing scale and the camera placed with lens 24 inches from the card. To center the lens to the width of the card, cut out of cardboard an isosceles triangle with a base of 12 inches and an altitude of 24 inches. Place the apex of the triangle against the center of the lens and the base against the width of the title card.

For the selection of the proper diaphragm with the title card 15 inches from the window, consult the exposure table on page 4.

Expose titles for the length of time that it takes to read the title twice; never less than three seconds. With the Model A, crank the camera at the normal speed of two turns per second; never less than six turns.

LETTERING

The first step is to secure black, dull finished title cards. This is quite simple. From your local paper house, stationer, or printer, order some 9 x 12-inch sheets of "6-ply black showcard."

Now—for the lettering of these cards; and lettering is the most important factor in title making.

At first thought this may seem dismaying. It need not be.

Even if you are thoroughly convinced that you are unable to master even a simple style of lettering, do not abandon the idea of title making. Most attractive titles can be made with gummed paper letters obtainable from your stationer or from, among others, The Tablet and Ticket Company, 1021 West Adams St., Chicago,

Ill. The best styles and sizes, as shown by their illustrated catalog, are "P-19," "P-1" and "P-3."

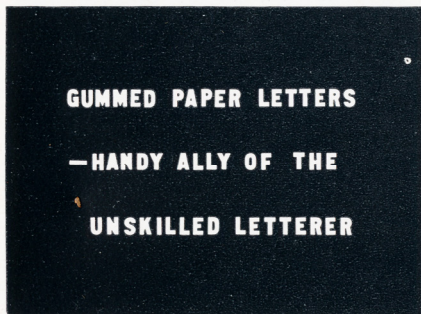
Gummed paper letters are inexpensive and no more difficult to handle than a postage stamp. When touched to a damp blotter, they adhere easily to your title cards.

Those who intend to hand-letter their titles will do well to secure from their stationer a "Speedball" pen, textbook and white lettering ink.

Plain Gothic lettering is the simplest to make, and easiest to read. See illustrations on page 10. After one or two practice cards you should have no difficulty in making plain lettered titles.

Keep these few points in mind:

Space your titles so that there is at least a 2-inch margin from the top and bottom of your title card and $2\frac{1}{2}$ inches on either side. Short titles should be centered, with greater margins. Make your letters about $\frac{1}{4}$ - to $\frac{1}{2}$ -inch in height.



If a title is unusually long, do not attempt to crowd it all on one card, but continue it on another. Twenty words are enough for any one title card.

"Lower-case" lettering
Easiest to make - and
to read. A style you
will find easy to master.

No matter what the length of your title, make your letters the same height.

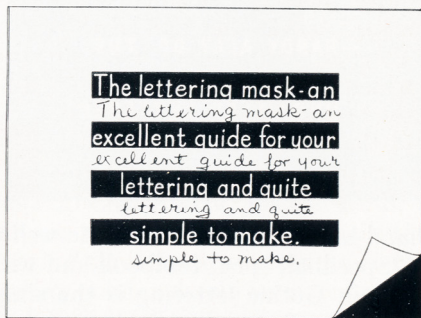
Whenever possible use lower case Gothic letters as shown in the illustration, and shun CAPITAL letters. *Italics*, even though they are attractive, should be avoided, as they are somewhat difficult to read.

The use of a lettering mask is suggested. It is a simple matter to make one from a piece of cardboard, the same size or a little larger than the title card. The mask does away with the necessity of using ruled guide lines, which might show when filmed. The mask enables you to space your lettering evenly from side to side.

The title may first be written in pencil on the white strips, and then lettered upon the black, as shown in the illustration. A soft eraser will remove the penciled words and leave your mask ready for the next title.

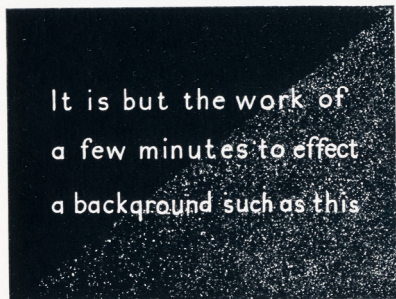
Your titles may be filmed by daylight or by artificial light. Avoid a reflected glare from the title card into the lens. Your eye, when in the position of the lens on the camera, is sufficient judge of this.

The Exposure Table on pages 4 and 5 indicates which stop opening to use. Expose titles for the length of time that it takes to read the title twice; never less than three seconds.



SPLATTER EFFECTS

The illustrated splatter effects may look difficult to make at first glance—but really they are very easy. For title cards you need pieces of 6-ply black showcard, cut 9 x 12 inches, which can be obtained from your local paper house, stationer or printer. If you can print fairly well, a “Speedball” pen and some white ink will produce good letters. If you are not proud of your printing ability, use the gummed letters referred to on page 9.



No. 1

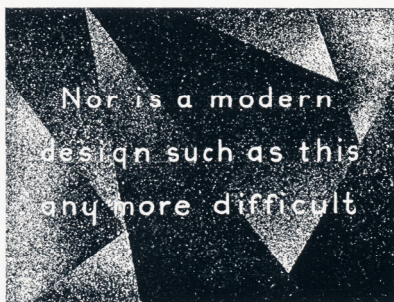
paper placed so as to cover half of the title card, from corner to corner, leaves that half of the card black when the work is done. To splatter the other half—dip the toothbrush in the white ink which should be poured into a shallow dish, so that the end of the bristles, instead of the end of the brush, can be moistened with it. Very little ink is required—hold the brush firmly with one hand and snap it gently by pulling back slightly and releasing the other end.

Several triangular pieces of paper helped to make the effect obtained in title No. 2.

Of course, splatter effects may be obtained by other means than a toothbrush; there are types of atomizers that can be used.

An old toothbrush is the most important part of the “splatter” equipment.

One of the simplest of splatter effects is shown in title No. 1. You probably already know how to do it from a glance at the illustration. It has been found easier to do the lettering first, either with the white ink or the gummed stickers. A piece of



No. 2

WALLPAPER

In WALLPAPER we find what is perhaps the most satisfactory of all art title background materials in that it offers practically limitless possibilities of design and presents the minimum of difficulty in taking advantage of them.

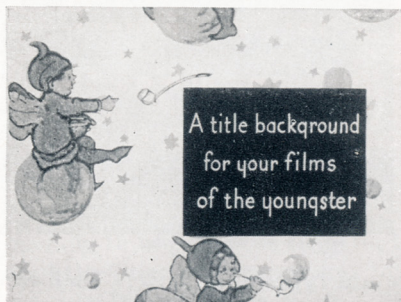


In wallpaper there are innumerable patterns suitable for almost every sort of picture. Hunting, fishing, scenic, children's films—you will find just the design for an attractive title background at any up-to-date wall paper dealer's. And he will undoubtedly be happy to assist you in finding just what you want when your object has been explained to

him. From among his scraps and short lengths you should be able to pick up, for little cost, or none at all, dozens of lovely designs.

Take a 9 x 12-inch sheet of 6-ply black showcard and, by shifting it about the strips of wallpaper, mark off the likely patterns. Cut them out and paste them to the showcard.

Then paste a smaller square or



oblong of showcard to the wallpaper, in the best apparent position, to serve as a background for your lettering.

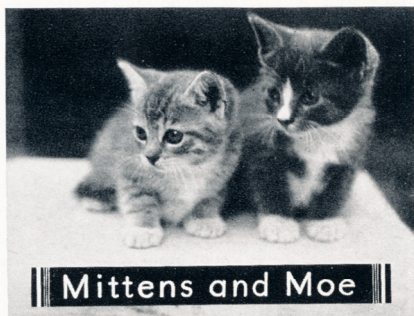
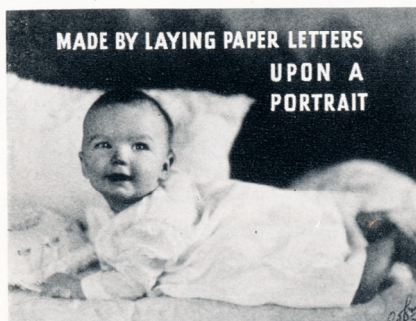
Now—either letter your titles, using a lettering mask as described on page 10, or use the gummed paper letters. The gummed paper letters are very inexpensive and quite simple to use.

An example of direct
lettering on
wall paper.

4 and 5. With Kodacolor Film all of the colors will be properly reproduced and the results will be gorgeous. When making Kodacolor Titles, follow the exposure guide on page 5.

ENLARGEMENTS FOR BACKGROUNDS

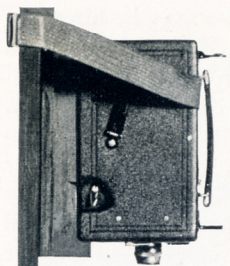
Good negatives (made with a still picture camera) should be selected for making enlargements 9 x 12 inches. Your dealer or photo finisher will take your order, and it will cost less than \$1. Ask to have it on dull matte paper. Such enlargements make excellent title backgrounds and need in no way be harmed when used for titling.



The titles may be filmed in either daylight or artificial light, with either black and white or Kodacolor Film. With the Ciné-Kodak Panchromatic Film (regular or Super-sensitive) the deep yellows, browns, reds and all the other colors retain their proper black and white values. See exposure guides on pages

They may later be framed or placed in your picture album.

Enlargements can be made from your Ciné-Kodak Film. The safe limit to which a clearly exposed frame of Ciné-Kodak Film should be enlarged, is $6\frac{1}{2}$ x $8\frac{1}{2}$ inches. This would establish your distance as 20 inches from the title card. This distance is really too close to focus the



Ciné-Kodak sharply, and we suggest that you mount your enlargement upon a 9 x 12-inch piece of black 6-ply showcard and use it to *illustrate* your title and not to form the entire title. The enlargement should cost you about \$2.00 which price includes a 3 x 4-inch negative from which other prints may be made. Many photo finishers have installed Ciné-Kodak Enlargers. If yours has not, address the Service Department,

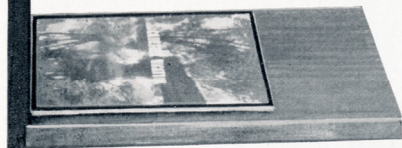
Eastman Kodak Company, Rochester, N. Y.

Instead of hand lettering or pasting the gummed letters directly upon your enlargement, *lay* your paper letters upon the enlargements, or, either hand letter or attach gummed letters on a panel of black showcard and *lay this* over part of the enlargement.

The illustration to the left shows an easy way for making these titles. It works equally well with any Model B, BB, K or M Ciné-Kodak.

When using 9 x 12-inch title cards the distance between the lens of camera and title card for all *f.1.9* Ciné-Kodaks is 28 inches; focus the camera as described on pages 7 and 8.

For Model B *f.3.5* Ciné-Kodaks (on which a colored screen appears in front of the reflecting finder lens when the portrait attachment is used) the correct distance is 28-inches. All *other f.3.5* Ciné-Kodaks and *f.6.5* Ciné-Kodaks should be placed 22 inches from the title card. Be sure to use the portrait attachment lens on these cameras—except the Model K, *f.3.5*, focus this as described on page 8; and the Model B, *f.6.5*, does not need a portrait attachment.



A piece of board thick enough to avoid warping, long enough to give you the proper distance from camera lens to title card, and about 14 inches wide is required. A similar, but shorter piece is nailed to the base to hold the title card,

and incidentally, to support the larger board. A block of wood 1½

inches thick is nailed at the top to project the camera's lens out to the middle of the 9-inch high title card. A smaller block extends out under this, about $\frac{3}{8}$ of an inch to support the Ciné-Kodak. A belt holds the camera in position.

Remember—the lens is *not* in the center of your Ciné-Kodak. Line up your 9 x 12-inch title card from side to side by sighting down through your eye-level sight finder. Then draw two lines on your base board as a future guide to proper framing.

"FLUTTER-IN TITLES"

For a "flutter-in" title, the title card is lettered by laying the gummed paper letters in position, *do not attach them to the card*—then the title card must be *inverted*. When all is in readiness the exposure lever is pressed into the locking position, one second's



exposure allowed for each word in the title (slightly more for illustrated titles) and the letters are then blown—but not too rapidly—from the title card. After processing, this section of the film is reversed end for end in the film reel. The result—your letters flutter in from all sides and spell out your title.



Your closing title might be a reversal of the theme. Letter your title and arrange your title card in *normal* fashion instead of inverted position. Expose as usual, and then blow away your letters.

Another version of the same idea is to "spell-in" your title. The words, "HAPPY VACATION DAYS" appear upon the screen one letter at a time.

For instance, you first see a blank title background, then "H," then "HA," then "HAP," and so on.

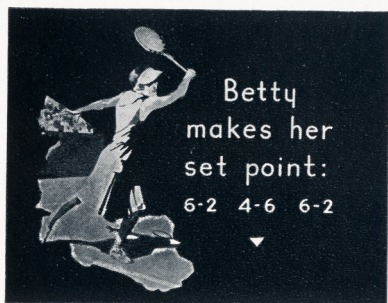
This effect is quite easy to secure. Letter in your *whole* title, *invert* your card, expose for your complete title, stop your camera, remove the last letter of your title (the "S" of "DAYS"), make a very short exposure, then remove the "Y" and so on. The illustration above is of this method. Reverse this section in your film reel as previously described and the desired effect is secured.

Why not just spell it out right side up from first to last, you say? Because it is far easier to *remove* a letter from an evenly lettered title than to place the letter into the proper position without disarranging those *already in position*.

Maneuver your letters into position with the eraser end of a pencil, see illustration above. Line them up horizontally by pressing some even surface—such as a ruler—against the top or bottom of a title line. Don't crowd your letters too closely together.

ADVERTISING AND OTHER ILLUSTRATIONS FROM MAGAZINES

When using illustrations from magazines all that is needed is several pieces of 9 x 12-inch, 6-ply showcard (black preferably), scissors, paste and a little patience. You need not even be able to do hand lettering! Merely make use of gummed paper letters. Cut out the illustrations—paste them on the showcard—paste on



Courtesy of Canada Dry Ginger Ale Co.

The title shown below (which was printed in colors), can be as easily made in Kodacolor as in black and white. It was gleaned from a West Indies' Cruise folder of the Cunard Line. The colorfully gowned "Mammy" appeared as part of the cover illustration and the balance was taken from the inside pages of the folder.



Courtesy of the Cunard Lines.

It will not be necessary, we feel quite certain, for you to write advertisers for permission to use their illustrations in making up

your titles—*but*—if by any possible chance, your films are to be shown before paying audiences or for commercial purposes, we advise your securing the written permission of the advertisers.

MAKING TITLES WITH WOOD LETTERS

The wood letter method is simplicity itself. The A. I. Root Company of Medina, Ohio, manufactures and sells, either direct or through stationers and toy stores, sets of wood letters, plain



or lacquered in a variety of colors, at prices ranging from 50 cents to \$1.50 per set. These sets contain several duplicates of each vowel and the more popular consonants. They are really attractive in design and offer no end of possibilities of use.

Perhaps other firms are making similar inexpensive wood letter sets. If so, we have not heard of them and intend no slight in not giving them mention.

No title board or support is necessary when using these letters—the eye-level sight finder will do. But be careful to allow the same

margin of safety at the top of the finder as you would for any other close-up. The use of sidelighting will permit all manner of interesting effects. We are illustrating on page 18 one way in which these blocks may be used. In this instance, a titled portrait of "Jack," framed by two of his favorite toys, is illuminated by daylight pouring in through a window.

This is but one example of an almost unlimited number of ways in which these wood letters may be used for title making with either black and white or Kodacolor Film. By using the colored letters and stop-motion photography, a Kodacolor Title may rival the chameleon in color—by merely changing, one at a time, the colors of your wood letters.

Were this Dad's title and portrait, the toys could be supplanted by his pipe, humidor and favorite book.

EDITING YOUR » CINÉ-KODAK FILMS

CINÉ-Kodak Films of a like nature should be spliced in a logical sequence of events. Films of your travels, for instance, should be assembled in geographic order; films of the children should be arranged chronologically. Unless a scene shows action of unusual interest it should be cut down to avoid monotony.

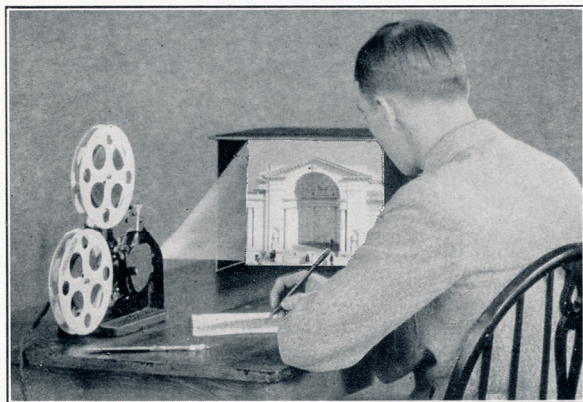


Fig. 1

Making notes on data sheet.

It is obvious that, in scenarios, the cutting, assembling and titling must be done carefully, so that the finished picture has the general appearance of a professional production.

To simplify your editing problems and to make the seemingly difficult work a pleasure that you will enjoy, Eastman experts have evolved a means of editing which is here briefly set forth. If these suggestions are followed, the editing of your pictures will be found

to consume but a portion of the time necessary under a haphazard way, and the completed picture will be found to be infinitely more pleasing and satisfactory.

The first step is to set up the projector. This is done in the same manner as though preparations were being made for a home program. The screen, however, need not be the full distance from the projector. If convenient it can be set on the table with the projector. This will greatly reduce the size of the image on the screen, but it will still be sufficiently large for your purpose.

The No. 00 Kodascope Screen, see Fig. 1, is small and compact and will be found very convenient for editing your films, as the projecting top and sides permit using the screen in a room where the light is only slightly subdued.

Besides your several small 50 or 100-foot reels of processed film, have one or two empty 400-foot reels at hand.

On a square of adhesive tape placed upon each small reel, index the reels numerically as "1," "2," "3," etc. On a small pad, mark: "R. 1, S. 1"—an abbreviation of Reel One, Scene One.

Place reel No. 1 on the projector and run it through onto the take-up reel until the image on the screen indicates a part where you wish to place a title, to change the order of the scenes, or to eliminate a certain portion; then stop the Kodascope the same as when projecting a "still" picture.

If the **Model A** Kodascope is used, it must be equipped for projecting "still" pictures.

Write a brief description of the first scene on the first page of your pad.

After the notes for a scene have been made, disengage the motor.

To disengage the motor of the **Model A** projector, simply push the motor out of position, where it will lock until released, see Kodascope manual under "Rewinding."

With the **Model B** projector, moving the "still" picture lever down to the left will disengage the motor. If you are using the **Model C** projector, this is done by operating the "still" picture lever as described in the manual. With the **Model K** projector, push the direction lever to the middle position, at the word "STILL."

Having determined, from the image on the screen, the place where a title is to be spliced in or a scene cut or rearranged, the

next step is to identify this place by clipping a small notch into the edge of the film, as indicated in Fig. 2. No splicing or cutting is to be done at this time, this notch being merely an identification of that particular frame.



Fig. 2
Identification notch.

With the **Model A** Kodascope, turn the cranking knob forward or backward until the exact frame where you wish to make the change is in the gate aperture, then one counter-clockwise turn of the cranking knob will bring the desired frame directly over the framing screw. See Fig. 3. To determine a complete revolution, note the white dot on the knob.

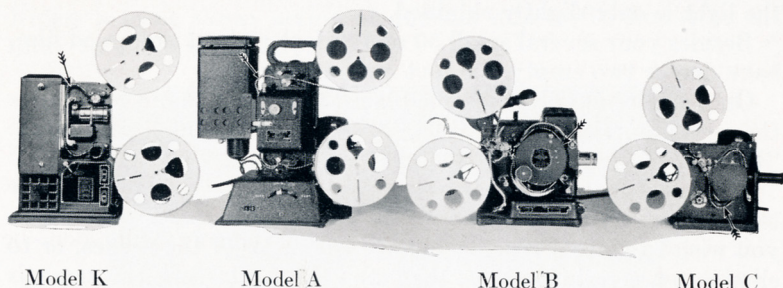


Fig. 3
*Arrows indicate position of frame when cutting
identification notch in film.*

If the **Model B** Kodascope is used, turn the knob forward or backward until the exact frame where the change is to be made is in the aperture of the gate. Now turn the knob in clockwise direction until the sprocket makes a one-half turn, indicated by spot. The desired frame will be found between the end of the upper loop guide and the top of the film gate. See Fig. 3.

When using the **Model C** Kodascope, run the motor at its slowest speed, then when the desired frame where the change is to be made appears in the gate aperture, stop the film at once by revolving the "still" picture lever. The desired frame will be found in the lower loop. See Fig. 3.

With the **Model K** Kodascope, turn the knob forward or backward until the exact frame where you wish to make the change is

in the gate aperture, then turn the knob backward or counter-clockwise until the upper sprocket makes one complete turn, indicated by spot. The desired frame will be found at the top of the upper loop, Fig. 3.

This procedure is not nearly so complicated as the foregoing explanation would lead you to believe, since only one projector will be used. After the first frame has been found and notched for future reference, continue through the entire reel in this manner. It may be found awkward to locate the first two or three frames, but thereafter you should experience no trouble whatever, and it simplifies the difficult task of locating the exact frame at which a certain bit of action occurs. It is not necessary that the identification notch be *exactly* between the desired frames, if it is within two or three frames of the right one it will be alright, as the ends of the film can be trimmed when splicing.

Turn over the first page of the pad, and mark the next page "R. 1, S. 2." Run through the second scene and again jot down a concise description of it. When a fifty or a one-hundred foot reel has been reviewed in this manner, place it to one side upon the pages of the pad which index it. Repeat the procedure with the other reels, and the initial step of editing will soon be completed.

After you have decided upon the subject with which to start a 400-foot reel, the next step is to separate the individual scenes on the smaller reels. This is quite easy to do for the scenes are located by the notches on the edge of the film, and are identified by the index slips under each reel. Cut the scenes apart—quite often several successive scenes will already be in the proper order, perhaps the entire reel—and set them to one side upon the slip or slips referring to them. (You will notice that short lengths of film will of themselves form an easily handled, compact coil.) The film on the small reels can be held in place by tucking one loose end under the other and rewinding the film by spinning the reel upon a pencil inserted in the core, and then snapping a rubber band about it.

You are now ready to assemble the various scenes. Glance over the descriptions of these scenes and label the pages with large figures to indicate the order in which you intend to reassemble them. Splice the beginning of the first scene to a leader strip,

thread the leader strip onto a 400-foot reel placed upon the take-up spindle of your projector and let the motor wind it away. Clip the next scene to it with a *small* paper clip and a piece of paper with the scene number on it, and place the index slips to one side in the order in which you are assembling the scenes. Proceed in this way until your first subject is united in logical order. Do not put more than 350 feet of film upon each reel, for room must be left for titles.

After a 400-foot reel has been completed, index its contents by writing in pencil or ink short descriptions of each subject alongside of the slotted footage indicator found on the new Kodascope aluminum reel.

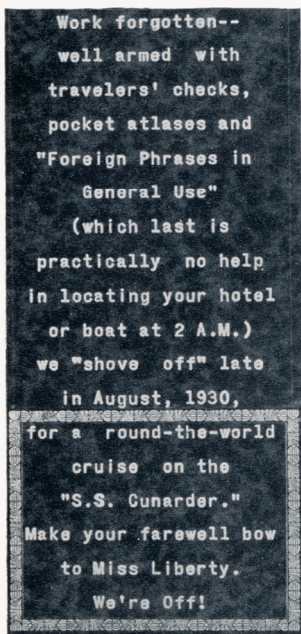
From the indexing slips copy the list of titles which you wish to appear in the completed picture, and either make them yourself or send them to the Eastman Kodak Company at Rochester, San Francisco or Chicago (or to the Canadian Kodak Co., Ltd., Toronto, Ontario), where they will be made for you at nominal cost.

The splicing of the film can be done with the Kodascope Film Splicing Outfit that accompanied your Kodascope. For greater convenience, however, the Kodascope Rapid Splicer and Rewind or the Kodascope Rewind and Splicer are recommended. The use of one of these Rewinds is a decided help in editing, titling and cleaning your film.

When your title film strips are made, you can quickly locate the position in which to splice them in the reels by referring first to your slips, then to the penciled or inked index on the reels themselves and to the piece of paper with the scene number on it, that is clipped to the film. The indexing slips have now fulfilled their usefulness and can be discarded. While adding the titles to the proper places in the film, splice together also such scenes that are attached with clips where titles are not desired.

TITLING SERVICE

If you should ever wish to have your titles made, we can do this for you. Simply write out the titles you wish to insert in your film and send the list to us. We will send you film with the titles printed on it which you can then splice into your film in the proper places.



Titles are made with a special type-writer and photographed on 16 mm. Safety Film.

If titles are to be used with black and white films, specify in your order if the films are *originals* or *duplicates*.

When ordering titles for use with Kodacolor Film, be sure to mention it in your order, as titles are supplied with a blue tinted background for Kodacolor Film, at no additional charge. For the *best* results, order de luxe Kodacolor Titles, see page 26.

SCROLL TITLES

The Scroll Title is ideally suited for those longer explanatory titles so often needed at the beginning of a reel. The wording moves slowly and evenly upward on the screen inside an attractive border. The border remains stationary. At the start a slight pause is allowed—it then moves slowly upward, until the

end of the title is reached, as illustrated.

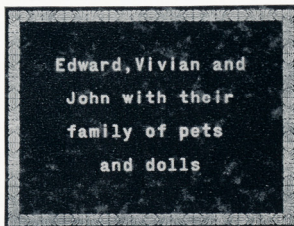
A Scroll Title may have as many words as you wish. Scroll Titles with more than 33 words are made at the rate of three cents a word. The minimum charge for a Scroll Title is \$1.00.

CARD TITLES

Card Titles are limited to about 17 words. These titles are made at the rate of three cents a word with a minimum of twenty-five cents per title. The minimum charge for an order is \$1.00.

A pleasing border (see illustration) surrounds the type matter and, if you wish, your initial will be inserted in this border without extra charge.

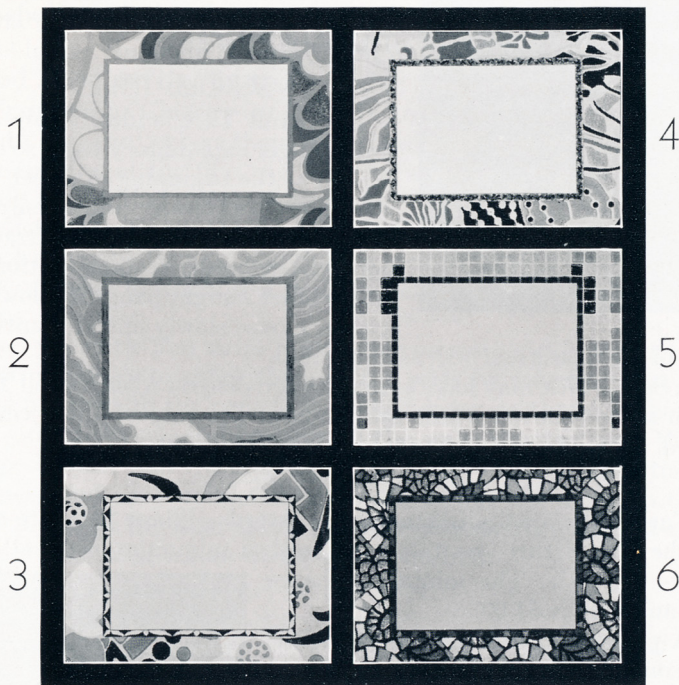
Both the Scroll and Card Titles may be made without borders; and they



may be made with plain black backgrounds instead of mottled, for the same prices.

Ciné-Kodak Titles (scroll or card) are obtainable in the United States and Canada, at Rochester, Chicago, San Francisco and Toronto, only.

KODACOLOR TITLES. If desired, we can supply the de luxe Kodacolor Titles. There are six designs with different colored borders, see illustrations below. These black and white illustrations give but a faint idea of the colorful charm of the de luxe Kodacolor Titles.



- No. 1—A soft, pastel effect;
ideal for "close-ups."
No. 2—Softly colored sunset effect.
No. 3—Modernistic design.

- No. 4—Gayly colored fantastic design.
No. 5—Deeply colored Moorish
Tile effect.
No. 6—Rich stained glass design.

When ordering, specify the number of the design desired. These de luxe Kodacolor Titles are furnished as Scroll or Card Titles, and are obtainable at Rochester only. Kodacolor Scroll Titles of 20 words or more are made at the rate of five cents a word. Kodacolor Card Titles (limited to about 10 words) are made at the rate of five cents a word with a minimum of fifty cents per title. The minimum charge for an order (scroll or card) is \$1.00.

DUPLICATES

While in photography "an original is always better than a duplicate," Ciné-Kodak duplicates are indistinguishable in quality from originals. You may have as many duplicates made of your film as you wish.

If you want duplicates of any film which you make, send it to us as promptly as possible, and before the original has had a chance to become damaged from any cause. The best way to order duplicates is to send the original film to us together with your order for them immediately after you have projected it the first time. Kodacolor duplicates can not be made of Kodacolor Film, although satisfactory black and white duplicates can be made from Kodacolor Film.

Prices for duplicates: 77 to 100 feet, \$5.00; 100 feet or more, \$.05 per foot. Orders for less than 77 feet, \$.06½ per foot; minimum charge, \$3.25.

Duplicates are obtainable in the United States and Canada, at Rochester, Chicago, San Francisco and Toronto, only.

COPIES OF "STILL" PICTURES

We can make copies of any pictures, drawings, maps and similar subjects, provided they are not copyrighted, on amateur standard (16 mm.) film. Length of film required for each picture is four feet, enough to run ten seconds; an additional charge will be made for greater lengths. Any picture from Vest Pocket Kodak size (1⅝ x 2½ inches) to 11 x 14 inches can be copied. The price of a copy is fifty cents, minimum order \$1.00.

Copies are obtainable in the United States at Rochester only.

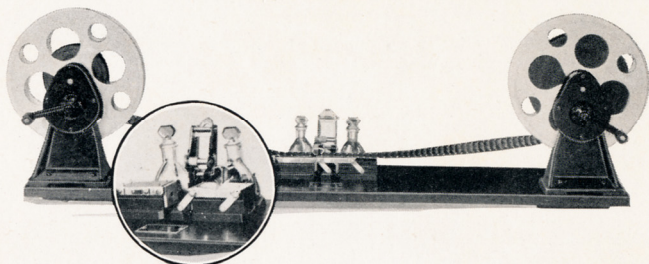
EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK.

SUMMARY FOR EDITING YOUR FILMS

1. Set up projector and screen, and thread film.
2. Have a small pad on hand.
3. Start projector.
4. Stop at place for first title, cut, or change in scene order.
5. Make proper notes on pad. These notes should be sufficiently clear to enable you to identify each scene as you need it.
6. Disengage the motor.
7. Locate the exact frame desired.
8. Cut a small notch in the edge of the film where the splice is to be made.
9. Continue through film in this manner.
10. Cut and rearrange scenes; winding the scenes on small reels in the order desired, as indicated on the indexing slips.
11. Attach the scenes in their proper order winding them on 400-foot reels, and rewind film.
12. Have the necessary titles ready.
13. Splice in titles at proper places.
14. Continue through film in this manner and rewind film.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

KODASCOPE RAPID SPLICER AND REWIND

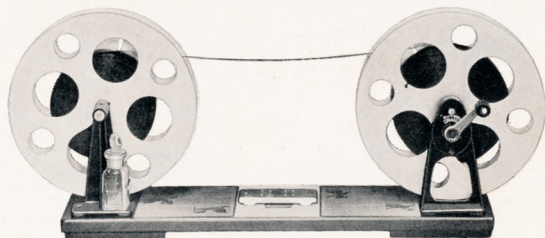


EACH reel standard on the Kodascope Rapid Splicer and Rewind has a four-to-one gear attachment, for rapid film inspecting and rewinding in either direction. The Splicer cuts both ends of the film in one operation. A scraper removes emulsion quickly and thoroughly. Bottles to hold water for softening emulsion and for film cement are directly behind the splicing block.

Kodascope Rapid Splicer and Rewind \$25.00

Kodascope Rapid Splicer \$15.00

KODASCOPE REWIND AND SPLICER



THIS is a handy accessory for rewinding, or for splicing and editing. It is equipped with a splicer block and glass container for film cement. One reel standard has a gear attachment permitting fast rewinding or inspection.

Kodascope Rewind and Splicer \$7.00

**EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK**

